

3. Dies Irae (Sequentia)

Timpani

Introduction

6

mf a tempo *p*

13 rit. 2 4

mf *ff*

24

a tempo nuovo di fuga

30

1st Exposition

Allegro molto e marcato ♩ = 84 - 98
Passacaglia meno mosso

35 3 8

f

50 meno mosso 11 9

f

74 4

sfz *f*

rit. 2nd Episode

meno mosso

8

sfz

1st Episode

2nd Episode

90 *f* cresc.

68 Episode 3

2

ff

3rd Exposition

Vivace ♩ = 128

2

97

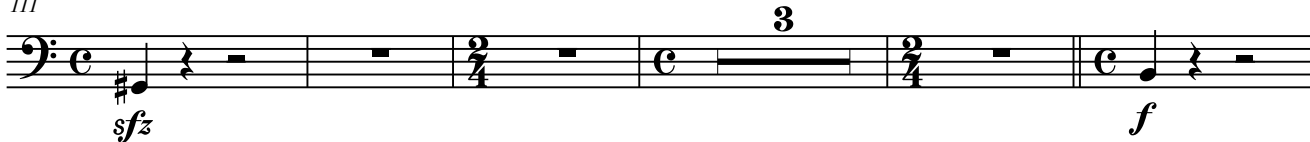
105



4th Episode

Energico con moto

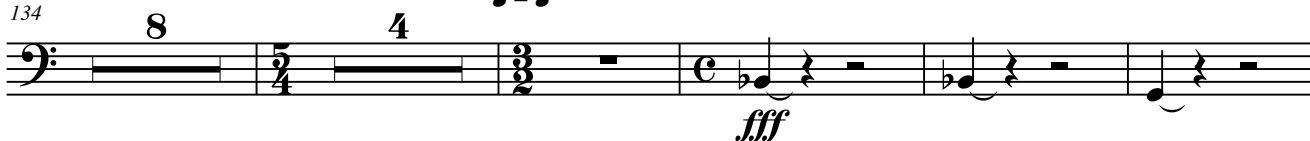
111

Fuga interrotta
non meno mosso rit.

119



134



150



157



5th Exposition

Vivace

5th Exposition

164



186



Closing Section

Tempo I ma più presto

201



223



♩ = 84 Coda

231



237

rit.



245



253



258

rit.



4. Tuba Mirum

Maestoso non troppo

263



272

Più mosso



281

poco a poco più mosso e cresc.



5. Liber Scriptus

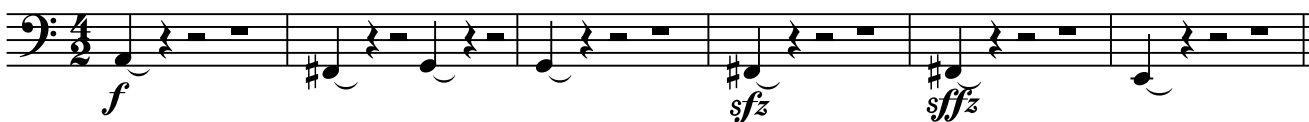
Sempre forte e marcato ♩ = 118

291



310

rall. molto



6. Quid sum miser**(Baritone Solo)**

un po' rit.rall.

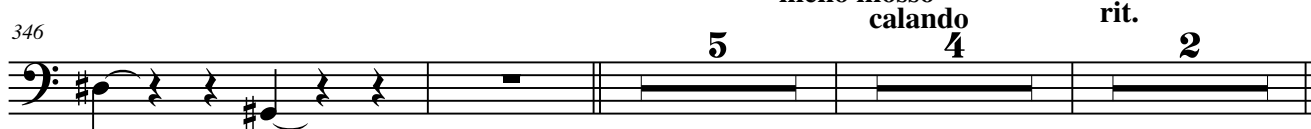
316



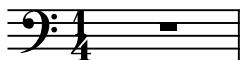
337



346



359

**8. Ingemisco: Arioso for mezzo-soprano**

Lento

Drammatica

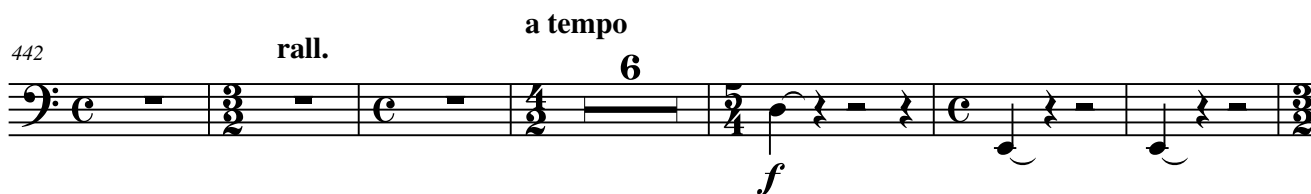
424



432



442



454

**9. Confuctatis Maledictus**

Allegro agitato ♩ = 138

458



5 Timpani

3 - 10. Dies Irae (Sequentia)

467 **con moto ma quasi maestoso**

486 **meno a tempo** **attacca**

sfz *sfz*

10. Quartet: Reprise - Qui Mariam Absolvisti

495 **rall.**

505 **allargando**

f *sfz*

516